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be said to be acknowledged in a tentative manner, as though the fear were ever present that the new work would not recompense for the loss of the old. Following this line of argument, we may say that there was until quite lately, only too good cause for such a doubt, music for the Church not having progressed at the same pace as when dedicated to the stage or the concert-room. Now, however, the case is somewhat different, for the music of the sanctuary has awakened to a new existence, and it is a gratifying circumstance to find this fact being recognised and acted upon, as in the case of the two anthems now under notice.

It is indicative of the state of church music at the present day, that we should find these two works very unequal in merit. And we frankly admit that this circumstance goes far towards justifying the fear of which we have previously spoken, viz., that the whole success of a splendid service might be endangered by the failure of the work specially written for the purpose.

From a musician's point of view, this must have been the fate of the re-opening service at Grantham Parish Church, for we look in vain for any gleam of freshness or beauty in the specially composed Anthem. A vapid introduction composed of worn-out sequences, is followed by a chorus, which is somewhat remarkable on the score of accent and modulation, if for nothing else. As an example of the first we have, "that I may go into them," and afterwards "Open me the gates of righteousness." Again in the next chorus, which is in triple time, we find "This is the gate of the Lord." But what is most painful is the before-mentioned want of freshness. Nowhere do we find anything which has not been done before and long ago. It seems as though Haydn, Mozart, Beethoven, Spohr, and Mendelssohn had had no existence in Dr. Dixon's experience, for there is not a shadow of their influence anywhere discernible. Boyce, King and Travers appear to be the authors whose works have been the principal sources of inspiration.

Mr. Thorne's Anthem, on the other hand, seems to us to be one of the most remarkable works of the kind we have ever seen; and we have no hesitation in adding that in our opinion it would stand a comparison with the finest works of its class, for freshness of invention and masterly treatment. This, like the other Anthem, opens with an instrumental introduction, the first few bars of which cannot fail to attract the notice of the musician by their breadth and dignity, as well as a daring use of discords, and not alone is the introduction large in outline, but the chorus flows from it without a break, the same two subjects being used in a manner as bold as it is new. The second subject, "Our feet shall stand in thy gates, O Jerusalem," is singularly graceful and apposite, and with its counter-subject, "Jerusalem is built as a city that is at unity in itself," presents an effect of great novelty. After a few bars of modulation which are almost as striking as any thing in the work, we are brought to the second movement, for soprano solo and chorus: "O pray for the peace of Jerusalem." It is difficult to describe in words the effect of this portion of the anthem. The prayerful dignity of the first subject, the novelty of the second, where the word "Peace," given out by the soprano voice, is echoed by the tenor, and the gorgeous harmonization of the whole, render this a movement which would do no discredit to the reputation of any composer living. The third movement, "For my brethren and companions' sakes," falls somewhat short of the elevation attained by the two previous ones, and yet it is far from small work. It appears as though the mind had been stretched to such a state of tension as would not last through the entire Anthem. This is regrettable for many reasons. Still it is so seldom that music of such a high class, intended for Church use, comes under our notice, that our principal feeling is one of satisfaction in finding there are those now amongst us who are likely to emulate the works of the best of the old church composers.

Romance pour Violon, Piano et Orgue-Harmonium, par Camille Saint-Saëns.

AMATEURS who can command the instruments for which this Romance is written, will find it a charming little piece for performance in a drawing-room. Although the title page of the composition would lead us to believe that it is a Trio, it is in reality a Romance for the violin, with accompaniments for the other instruments. It commences with an exceedingly graceful subject, for the violin, with holding notes for the Harmonium, the Pianoforte being introduced for the first time where an enharmonic change of key occurs. The *appassionato* passage for the violin, with a syncopated Pianoforte accompaniment, is extremely effective: and another excellent point is where the original theme is re-introduced, an octave lower than when it is first given out, accompanied with sustained notes for the Harmonium, and detached chords for the Pianoforte. No passages are written for mere display; and there is a continuity of design in this piece which will recommend it beyond compositions of far more pretension.

Twelve Waltzes for the Pianoforte. In Two Books. By William J. Young.

AMONGST the pianoforte works of Mr. Young which have come before us, we do not think his dance-music the best. The spirit, as well as the form of this class of composition, must be present to ensure anything more than a cold acknowledgment of the work having been put together with the skill of a musician. The twelve waltzes under notice, judged solely as music have much merit; but there is a want of that elegant flow of melody and *swing* of rhythm which are so happily caught by the mere waltz-writers, many of whom are, no doubt, in musical acquirement, far beneath Mr. Young. As an instance, we would specially mention No. 3, the octave passages in which have a laboured effect, a peculiarity also observable in No. 12. As we have said, the pieces are throughout well written; but there is nothing in the character of the music to justify their being called waltzes.

Am Meer. Fantasiestück, für Pianoforte, von Sigismund Blumner.

A VERY elegant piece, which may be with confidence recommended to pianists who can execute rapid *arpeggios* with the left hand on the black keys. The opening subject is very graceful; and the second theme gives sufficient variety to prevent the *arpeggios* from becoming wearisome. Amateurs who are not frightened at the key (F sharp major), and will diligently work at the passages will be amply repaid for their trouble.

Polka Mazurka, pour Piano. Par A. Rubinstein.

In all the music of this composer we find an originality of idea amply compensating for a certain eccentricity which seems inseparable from his nature, both as a composer and an executant. The theme at the commencement is full of life; and the return to the subject, ornamented with *arpeggios*, is extremely effective. There is a certain harshness about the phrase in D minor, after the second double bar, in consequence of the violent *appoggiaturas* so often met with in the works of this writer; but the passage is soon passed over, as if the composer were not very much in love with it himself.

Near thee, still near thee. Song. Words by Mrs. Hemans. Composed by Henry Smart.

THE melody of this song is scarcely perhaps as striking as most of those with which this most refined of composers has enriched the store of vocal music; but it is accompanied with such a grace as to make it more acceptable to artistic listeners than a more catching theme would be, treated in the conventional style of modern drawing-room songs. A good contralto, who has trained herself to articulate words, as well as to sing notes, might make this little ballad very effective.

Blooming by our path, love. Song. Words by J. Tom Burgess, Esq. Music by Rosario Aspa.

A FLOWING and extremely vocal theme, carefully and effectively accompanied are the characteristics of this

song; which, without laying much claim to originality, will probably become a favourite with singers from its being written by a composer who thoroughly understands the voice. Its only fault is its brevity.

Insufficiency. A Song for a Tenor Voice. Words by Mrs. H. Browning. Music by J. Stainer.

This is a most eccentric song; full of phrases of the purest melody, but so strangely vague in what is usually called "tonality," as to cause a feeling of restlessness which, although somewhat in character with the impassioned poetry, leaves an unsatisfactory impression upon the ear. The passage marked "Lento," has a melancholy wail, in excellent keeping with the poetry; but we cannot say that we like the manner in which the return to the original key is effected, an opinion which we think will be shared by our musical readers when we say that the \flat on A flat is succeeded by the \sharp on A natural in D major, (the melody dropping from B \flat to A natural) and that the theme is then continued in this key. There is much good musical expression and excellent feeling for harmony, however, in various parts of this composition; and it is, moreover, written with that earnest appreciation of the words which is the surest sign of an artistic mind.

The Knight of old. Song. Words by M. J. F. Music by E. A. Sydenham.

It is quite refreshing in these days of song-making, to meet with a composition so thoroughly genuine as this. There is character in every bar; and the song has a coherence of design which cannot be too highly commended. The accompaniment, in phrases of two quavers, against the flowing melody, is highly effective; and the Dominant pedal to the passage commencing "Not on lady's bower," is really admirable. Another point too characteristic to be passed over is where the modulation into A flat occurs, to the words "And a willing slave" afterwards proceeding to G minor, and thus back to the original key of B flat major. If Mr. Sydenham can give us good songs as these, the more he writes the better.

ASHDOWN AND PARRY.

Starlight. Notturmo. For the Pianoforte.

Tarantella. For the Pianoforte.

May Blossoms. Morceau de Salon; pour Piano.

Dreamland. Romance for the Pianoforte.

Composed by T. Albion Alderson.

WHEN pianoforte music was written for musicians, a piece with a title was rather the exception than the rule, the composition having so definite a character that the mere mention of the key or the number of the *opus* was sufficient to recall it to the mind; but now that works are composed for young ladies to be played in "salons," it is positively necessary to name them, or we should certainly not know one from another. No surprise, therefore, should be felt when we see that one piece is called "Summer Showers," another "Sea breezes," and another "Thoughts in my Garden," because although it is very true that the most attentive and intelligent auditor could never discover which of the three he was listening to, the title sufficiently marks out the composition for mercantile purposes. With this short preface, we introduce Mr. Alderson's pieces, claiming for him the right enjoyed by other modern writers of calling one "Starlight," another "Dreamland," and another "May Blossoms," if he be so inclined, without in the slightest degree meaning anything beyond furnishing intending purchasers with the power of identifying the composition they desire. The first piece, "Starlight," is a graceful melody, swimming at the top of a series of *arpeggios*, in the true modern fashion. We see no particular reason why the left-hand should be continually getting in the way of the right, considering that the theme could be played smoothly enough with the right-hand alone; but we presume that the composer knows best. The *Tarantella* is spirited, easy to play, and may be conscientiously recommended as an effective piece for moderate performers. "May Blossoms" has a vocal subject, well harmonised; and the

passages lie pleasantly enough under the hands to render the composition a favourite with those players, who desire to create a reasonable amount of effect with very little hard work. "Dreamland" commences with an Introduction, and is followed by a melody in triple rhythm, the left-hand accompanying in chords over the right, a device worn almost threadbare. There is no novelty in the ornaments surrounding the principal themes; but the passages are elegant, and the piece will be found useful for practice.

LAMBORN COCK, ADDISON AND CO.

Six Musical Sketches. For the Pianoforte. Composed by Claudius H. Couldery.

MR. COULDERY has the rare merit of not aiming at more than he can accomplish; and the consequence is that he invariably enables us to say some pleasant and encouraging words upon all his compositions which have come before us. The six sketches now under notice are excellent examples of unpretentious pianoforte Bagatelles; and are well deserving the attention of teachers who are searching for good and simple music, lying well under the hands of young players. Some of the sketches remind us of the exquisite little pieces by Schumann, called "Kinderscenen"; but only in character—for we cannot accuse Mr. Couldery of the slightest attempt at plagiarism. No. 1. is a charming and elegant trifle. The theme is exceedingly graceful; and the syncopated bass in the second part of the air (in the relative minor) has an excellent effect. No. 2, is quaint, and will be found a good study for touch. No. 3, a Waltz, is somewhat more common-place, and contains no original characteristics. No. 4, is an expressive melody, simply but carefully harmonised. No. 5, is a vivacious movement, with just enough modulation to prevent undue monotony. In this sketch it should be mentioned that the omission of the treble clef in the left-hand part of the passage commencing at bar 17, makes positive nonsense of the harmonies. No. 6, contains the best writing in the book, although some extensions (which, however, are marked *ad. lib.*) may, perhaps, prevent it from being the most popular with juvenile performers.

A. DIMOLINE, BRISTOL.

The Fairies' Dance. By A. Whitaker.

COMPOSERS of light Pianoforte Music have every right to be infinitely obliged to those fanciful little creatures called Fairies, for spending so much of their time in dancing; for were they not continually "tripping" and "skipping," and "gambolling" in the "pale moonlight," it would be no use writing music for them; and then how many popular composers would be thrown out of employ. Mr. Whitaker has not startled us by any novelty, either in harmony or melody; but his music is graceful, and easy to play. The phrase in the subdominant, after the double bar, contrasts well with the opening subject, and is moreover extremely melodious. We are decidedly averse to French on the title-pages of English music; but if it must be there, let it at least be correct. "Morceau Brillante" would scarcely, we think, escape criticism by the junior French class at a ladies' school.

JOHN ALVEY TURNER.

The Lullystone March. By W. KIPPS.

To write a really good March is by no means an easy task; but to throw a few chords into the requisite form, and to invest the passages with a character which shall at once be recognised as "military," is unfortunately so simple a matter that Marches can be manufactured by any tolerable musician at a very short notice. Mr. Kipp's composition is bold and spirited; and a peculiar effect is obtained—perhaps somewhat more peculiar than pleasing—by constant suspensions of the Dominant harmony on the key-note. Other suspensions also occur, some of which are scarcely perhaps admissible; but some of the phrases have at least the merit of originality.